

2010

For orchestra

David Paul Cortello

Louisiana State University and Agricultural and Mechanical College, dcortello@cox.net

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_theses



Part of the [Music Commons](#)

Recommended Citation

Cortello, David Paul, "For orchestra" (2010). *LSU Master's Theses*. 2894.
https://digitalcommons.lsu.edu/gradschool_theses/2894

This Thesis is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Master's Theses by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

“FOR ORCHESTRA”

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

By David Cortello
B.A., University of New Orleans, 2007
May, 2010

TABLE OF CONTENTS

INSTRUMENTATION.....	iii
PROGRAM NOTES.....	iv
ABSTRACT.....	v
FOR ORCHESTRA.....	1
Andante.....	2
Scherzo.....	17
Adagio.....	45
Adagio-Allegro-Adagio.....	65
VITA.....	89

INSTRUMENTATION

Transposed Score in C

1 Piccolo (picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
1 English Horn (E. Hn.)
2 Bb Clarinet (Bb Cl.)
2 Bassoons (Bsn.)
1 Contra bassoon (C. Bsn.)

2 Horns in F (Hn.)
2 Bb Trumpets (Bb Tpt.)
2 Trombones (Tbn.)
1 Tuba (Tuba)

Timpani (Timp.)

Percussion I (perc. I)

snare drum, triangle, crash cymbal, marimba, chimes, glockenspiel

Percussion II (perc. II)

suspended cymbal, triangle, gong, temple blocks, snare drum,
crash cymbal, bass drum

Percussion III (perc. III)

triangle, bass drum, crash cymbal, suspended cymbal, snare drum,
temple blocks

Marimba (mrb.)

Glockenspiel (glck.)

Snare Drum (sn.dr.)

Temple blocks (tm. bl.)

Triangle (tr.)

Triangle mute (t.m.)

Triangle open (t.o.)

Chimes (chm.)

Suspended Cymbal (sus.cym.)

Crash cymbal (cr. cym.)

Gong (gong)

Bass Drum (b. d.)

1 Harp (Hp.)

Violin I (Vln.I)

Violin II (Vln. II)

Viola (Vla.)

Violoncello (Vc.)

Contrabass (D.B.)

PROGRAM NOTES

“For Orchestra” is a four movement work of contrasting sections.

The first movement is an Andante and features thick textures of imitation, beginning with the strings at measure 1. A slightly quicker tempo and a woodwind chorale begin at measure 21. The original tempo returns at measure 29 and the texture thins out in a lighter, out of sync rhythmic section. This gives way to a maestoso at measure 42. Again, at 51, we return to the original tempo and transitional material that leads to a restating of the original theme at measure 65. The movement ends with a short woodwind canon cadencing on a diminished chord, previewing the octatonicism of the next movement.

Movement two is a scherzo, whose main theme is introduced in the first measure with an ostinato accompaniment. In measure 17, the theme is presented in canon and continues to develop, with short interruptions at measures 28, 33, and 45. At measure 46 the theme continues to develop, but is spun out into a longer melody with heavier textures. At measure 67 short fragments of the original theme begin a new canon that includes statements by all players except for a single percussionist. Measures 79-80 use the main theme of the first movement as a transition into an augmentation of the second movement theme. At measure 103, a new idea in 7/8 is introduced. There several short interruptions of this idea, and by measure 128, we return to the original theme at a much slower tempo of $\frac{1}{4}$ note = 96.

Movement three, an adagio, begins with a slowly descending chromatic oscillation that is interrupted at measures 9 and 16. A new theme is introduced with a new, faster tempo at measure 18 that crescendos to a variation at measure 27. An ostinato accompaniment is introduced at measure 30 and continues through 42. At measure 52, there is a crescendo back into the original tempo that reuses the second theme in a different tonality before returning to the original theme at measure 61.

Movement four has three main sections defined by tempo: adagio, allegro, and adagio. The first adagio has some of the lighter character of a scherzo, echoing the second movement. A piccolo solo begins the piece and at measure 8, with a slightly slower tempo, an accompaniment enters. This “lighter character” continues, but with forte bursts at 18 and 31 that foreshadow the allegro to follow. At 37, the allegro begins in earnest, with a new tempo of $\frac{1}{4}$ note = 112. At measure 54, we hear the full array of fortissimo bursts hinted at in the adagio. This gives way to a transition at measure 61 that ends in near-silence at measure 73. Measure 74 marks the beginning of the adagio which closes out the movement and the work.

ABSTRACT

“For Orchestra” is a four movement symphonic reflection on an unfinished life that ultimately finds redemption and a new beginning. Conflict and questioning are depicted through combinations of tonally ambiguous techniques. Debussian chord planing is combined with elements of twelve-tone technique; symmetrical scales offer hints of the familiar without sounding clear tone centers; rhythmic elements fight each other, resolve, and fight again, leaving questions still unanswered.

There are moments of joy and triumph heard through tonal progressions, and a scherzo that is later darkened, first through an augmentation, and then a tritone harmonization.

The third movement represents a slow spiral downward with a gradual chromatic oscillation that occasionally resolves, only to spiral down again, and then to be interrupted by a variation of the original theme of the Andante. This theme leads to a more triumphant section that echoes, in both tonality and mood, the similar music of the first movement. The Adagio seems to be heading for a resolute cadence, but instead finishes on a chord of stacked fourths that includes eight notes of the chromatic scale.

The final movement begins with a carefree piccolo solo whose mood conflicts with the oscillating woodwinds that enter on measure eight. This ambiguous tone is occasionally interrupted by sharp jabs that foreshadow the ultimate conflict that begins about 2 minutes into the movement. This “final battle” seems to end in defeat; the near silence of the orchestra signals the end, an elegy begins in the contrabass, but it spreads through the strings, and then the rest of the orchestra, resurrecting the original triumphant theme of the first movement.

Although the piece is not composed to fit into a particular form, there are hints of an overall sonata form in the recapitulation in movement four of a section from movement one; additionally, many cyclic elements hint at parts of movement two and three as a development.

The organizing principle of the work is clearly programmatic, but the title of the piece and movements are generic, leaving the listener to form his or her own opinions.

FOR ORCHESTRA

Score in C

Andante

David Cortello

$\text{♩} = 60$

Piccolo

Flute I, II

Oboe I, II

English Horn

Clarinet in B \flat I, II

Bassoon I, II

Horn in F I, II

Trumpet in B \flat I, II

Trombone I, II

Tuba

Timpani

Percussion 1

Percussion 2

Harp

Violin I

Violin II

Violas

Cellos

Double Basses

$\text{♩} = 60$

p

1

p

1

3

p

1

p

1

p

mf

f

sn. dr.

sus. cym.

mf

pp

pp

p

mf

p

sfz

pp

p

mf

p

sfz

pp

p

mf

p

sfz

pp

p

mf

p

sfz

3

12

Picc. *mf* *p*

Fl.

Ob. 1 *mf*

E. Hn.

B♭ Cl. 2 *mp*

Bsn. 2 *p* *mp*

Hn. 2 *p* *mp* *p*

B♭ Tpt. 2 Ordinary *p* *mp* *p*

Tbn. 2 *p* *mp* *p*

Tuba

Timp. 12 *f*

Perc. 1

Perc. 2 tr. *mf*

Hp. 12 *mf*

Vln. I 12 *mf* pizz. *mf*

Vln. II 12 *mf* pizz. *mf*

Vla. *mf* *f* *p*

Vc. *mf* *f* *p*

D.B. *f* *mf*

22 *rit.*

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Tempo I

29

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

35 *rit.* *a tempo*

Picc. Fl. Ob. E. Hn. B♭ Cl. Bsn. Hn. B♭ Tpt. Tbn. Tuba

Timp. Perc. 1 Perc. 2

Hp. Vln. I Vln. II Vla. Vc. D.B.

40 *rit.* ♩ = 52

Picc. Fl. Ob. E. Hn. B♭ Cl. Bsn. Hn. B♭ Tpt. Tbn. Tuba

40 *p* *pp* *p*

40 *mf*

Perc. 1 Perc. 2

40 Hp.

Vln. I Vln. II Vla. Vc. D.B.

40 *mp* *p* *pp* *mp* *mp* *p* *mp*

45

Picc. *mp* *f*

Fl. *mp* *mf* *f*

Ob. *mf* *f*

E. Hn. *p* *mp* *mf*

B \flat Cl. *mp*

Bsn. *mp*

Hn. *p* *mf* *f* *mp*

B \flat Tpt. *p* *mf* *f*

Tbn. *mp* *mf* *mp*

Tuba *mf* *f*

Timp. *mp* *mf* *ff*

Perc. 1

Perc. 2 *mp* *ff*

Hp. *mp* *mf* *f*

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mf*

Vc. *mf*

D.B. *mf*

49 *rit.* **Tempo I**

Picc. *mf*

Fl. *p*

Ob. *p*

E. Hn. *p*

B♭ Cl. *mf* *p*

Bsn. *pp*

Hn. *pp*

B♭ Tpt. *p* *mp* *mf* *f*

Tbn. *pp* *mp* *mf*

Tuba *mp*

Timp. *p* *mp*

Perc. 1 *f* *f*

Perc. 2 *mp*

Hp. *mf* *p*

Vln. I *mf* *rit.* **Tempo I**

Vln. II *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

D.B. *p* *mp*

54

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

13

63 *rit.* *a tempo*

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mp* *mf* *f*

E. Hn. *mp* *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mp* *mf*

Hn. *f*

B♭ Tpt. *f*

Tbn. *mf* *f*

Tuba *mf* *f*

Timp. *p* *mp* *f* *mf*

Perc. 1

Perc. 2

Hp.

Vln. I *rit.* *a tempo* *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *pizz.* *arco* *mf* *f*

68

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

73

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Scherzo

Woodwind Section:

- Piccolo
- Flutes I, II
- Oboes I, II
- English Horn
- Clarinets in B \flat I, II
- Bassoons I, II

Brass Section:

- Horns in F I, II
- Trumpets in B \flat I, II
- Trombones I, II
- Tuba
- Timpani

Percussion:

- Percussion 1
- Percussion 2
- Percussion 3

String Section:

- Violin I
- Violin II
- Viola
- Cello
- Double Bass

Tempo: ♩ = 120

Key Signature: One flat (B \flat)

Time Signature: 6/8

Dynamics: mp, p, pizz., pizz.b.

7

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.
mp

Bsn.
p
mp

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3
 t.m. t.o.
 t.o. t.m.
 t.m.t.o.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

13

Picc. *mp*

Fl. *mp*

Ob. 1 *mp*

E. Hn. *p* 2

B \flat Cl. *p* 2

Bsn. *p*

Hn. 13

B \flat Tpt. 13

Tbn. 13

Tuba 13

Timp. 13

Perc. 1 Marimba *mp*

Perc. 2 13

Perc. 3 13

Vln. 1 pizz. *p*

Vln. 2 piz. *p*

Vla. *p*

Vc. *p*

D.B. pizz. *mp*

18

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

18

2 *mp*

2

1 *mp* 2

18

1 *mp*

18

mf

t.m.

18

21

28

Picc. *f* *ff*

Fl. *ff* *ff*

Ob. *ff* *mf* *3*

E. Hn. *mf* *3*

B \flat Cl. *ff*

Bsn. *mf* *ff* *mp* *3*

Hn. *ff* *p* *3*

B \flat Tpt. *ff* *p* *3*

Tbn. *mf* *ff* *p* *3*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff* *mf*

Perc. 2 *ff*

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for measures 28 through 31. The key signature has one flat (B-flat). The time signature is 4/4. The Piccolo part starts with a forte (f) dynamic in measure 28, followed by fortissimo (ff) in measure 29. The Flute part also starts with ff in measure 28. The Oboe part has ff in measure 28, then mf in measure 29 with a triplet of eighth notes. The English Horn part has mf in measure 29 with a triplet of eighth notes. The B-flat Clarinet part has ff in measure 28. The Bassoon part has mf in measure 28, ff in measure 29, and mp in measure 30 with a triplet of eighth notes. The Horn part has ff in measure 28, then p in measure 30 with a triplet of eighth notes. The B-flat Trumpet part has ff in measure 28, then p in measure 30 with a triplet of eighth notes. The Trombone part has mf in measure 28, ff in measure 29, and p in measure 30 with a triplet of eighth notes. The Tuba part has ff in measure 28. The Timpani part has ff in measure 28. Percussion 1 has ff in measure 28 and mf in measure 29. Percussion 2 has ff in measure 28. Percussion 3 is silent. The Violin 1 and Violin 2 parts have a melodic line starting in measure 28. The Viola part has a similar melodic line. The Violoncello and Double Bass parts have a bass line starting in measure 28.

37

Picc. *mf*

Fl. *mf*

Ob. *mf*

E. Hn. *p* *mf*

B \flat Cl. *p* *mp*

Bsn.

Hn.

B \flat Tpt.

Tbn.

Tuba

37

Timp.

Perc. 1

37

Perc. 2

Perc. 3

37

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

42

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p

mf

mp

f

arco

47

Picc. *mp* *mf* *p*

Fl. *mp* *mf* *p*

Ob. *mf* *p*

E. Hn. *mf* *p*

B \flat Cl. *mp* *mf* *p*

Bsn. *mp* *mf* *p*

Hn. 47

B \flat Tpt. *mp* *mf*

Tbn. *mp* *mf*

Tuba *mp*

Timp. 47 *mf*

Perc. 1 47

Perc. 2 47 *mf* 5 3

Perc. 3 47

Vln. 1 47 *f*

Vln. 2 47 *f*

Vla. 47 *f* pizz.

Vc. 47 *mf* pizz.

D.B. 47 *mf*

51

Picc. *mf*

Fl. *mf*

Ob. *mf*

E. Hn. *mf*

B \flat Cl. *mf*

Bsn. *a2*

Hn. *mp* *mf*

B \flat Tpt. *p* *mf*

Tbn. *p* *mf*

Tuba *mf*

Timp. *mp* *f*

Perc. 1 *f*

Perc. 2 *f* *3:2*

Perc. 3

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f* *pizz.*

D.B. *mf* *f* *mf* *pizz.*

55

Picc. *f* *p*

Fl. *f* *p*

Ob. *mf* *p*

E. Hn. *mf* *p*

B \flat Cl. *f* *p*

Bsn. *mf* *p*

Hn. *p*

B \flat Tpt. *p*

Tbn. *p*

Tuba

55

Timp. *f*

55

Perc. 1

55

Perc. 2

Perc. 3

55

Vln. 1

Vln. 2

Vla. *f* *arco*

Vc. *f* *arco*

D.B. *f*

30

67

Picc. *f*

Fl. *f* *mf* *f*

Ob. *f* *mf*

E. Hn. *f* *mf* *mf*

B \flat Cl. *f* *mf*

Bsn. *f*

Hn. *mf*

B \flat Tpt. *mf* 3:2

Tbn. *mf*

Tuba *mf*

Timp. *f* *mf*

Perc. 1 *ff* *ff*

Perc. 2

Perc. 3

Vln. 1 *mf*

Vln. 2 *mf* *f*

Vla. *mf*

Vc. *ff* *mf* arco

D.B. *ff* *mf* arco

73

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

pizz. *arco*

f *ff*

79

Picc. *ppp*

Fl. *ppp*

Ob.

E. Hn.

B \flat Cl. *ppp*

Bsn.

Hn. *p*

B \flat Tpt.

Tbn. *p*

Tuba *p*

79

Timp.

79

Perc. 1

79

Perc. 2

Perc. 3

79

Vln. 1 *ppp*

Vln. 2 *mf* *f* *>mp*

Vla. *p* *mf* *f* *>mp*

Vc. *p* *mf* *f* *>mp*

D.B. *mf* *f* *>mp*

34

91

Picc. *f*

Fl. *f*

Ob. *f*

E. Hn. *f*

B \flat Cl. *f*

Bsn. *f*

Hn. *f*

B \flat Tpt. *f*

Tbn. *mf*

Tuba *mf*

Timp. *ff*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Detailed description of the musical score: The score is for measures 91 through 94 of an orchestral piece. The key signature has one flat (B-flat). The time signature is 4/4. The woodwinds (Piccolo, Flute, Oboe, English Horn, B-flat Clarinet, Bassoon, Horn, B-flat Trumpet) and strings (Violin 1, Violin 2, Viola, Violoncello, Double Bass) are marked with *f* (forte) or *ff* (fortissimo). The brass (Trombone, Tuba) are marked with *mf* (mezzo-forte). The percussion (Timpani, Percussion 1, 2, 3) are marked with *f* or *ff*. The score features various musical notations including slurs, ties, and dynamic markings. The woodwinds and strings play sustained notes with some movement, while the brass and percussion provide rhythmic support.

96

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B \flat Cl. *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

B \flat Tpt. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Timp. *ff* *fff*

Perc. 1

Perc. 2 *ff* *fff*

Perc. 3 *f*

Vln. 1 *fff*

Vln. 2 *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

101

Picc. *ppp*

Fl. *ppp* *mf*

Ob. *ppp* *mp*

E. Hn. *mp*

B \flat Cl. *ppp* *mp*

Bsn. *ppp*

Hn. *ppp*

B \flat Tpt. *ppp*

Tbn. *ppp*

Tuba *ppp*

Timp. *mp*

Perc. 1

Perc. 2 *f*

Perc. 3

Vln. 1 *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp* *pizz.*

D.B. *mp*

110

Picc. *f* 5:4

Fl. *f* 5:4

Ob.

E. Hn. *f*

B \flat Cl. *mf*

Bsn. *f*

Hn. *mf* *f*

B \flat Tpt. *f*

Tbn. *mf*

Tuba

Timp. *f*

Perc. 1

Perc. 2 *f*

Perc. 3

Vln. 1 *ff* pizz. 4:7

Vln. 2 *ff* pizz. 4:7

Vla. *ff* 4:7

Vc. *f*

D.B. *f*

117

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

122

Picc. *f*

Fl.

Ob.

E. Hn.

B \flat Cl.

Bsn. *f*

Hn. *f*

B \flat Tpt.

Tbn. *f*

Tuba *f*

Timp. *f*

Perc. 1

Perc. 2 *f* *fff*

Perc. 3 *f* *fff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *arco*

Vc. *f*

D.B. *ff*

127 *rit.* $\text{♩} = 96$

Picc. *mp* *ff*

Fl. *mp* *ff*

Ob. *ff*

E. Hn.

B \flat Cl.

Bsn. *mp*

Hn. *mp*

B \flat Tpt. *mp*

Tbn. *mp*

Tuba *f*

Timp. *f*

Perc. 1

Perc. 2 *ff*

Perc. 3

Vln. 1 *mp* *ff* $\text{♩} = 96$

Vln. 2 *mp* *ff*

Vla. *mp* *ff*

Vc. *arco* *ff*

D.B. *arco*

132

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *ff*

B \flat Cl. *ff*

Bsn. *ff*

Hn. *ff*

B \flat Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

137 *accel.* *tempo I* *rit.* *a tempo*

Picc. *ff*

Fl. *ff*

Ob. *ff*

E. Hn. *subito mp* *mp* *ff*

B \flat Cl. *ff*

Bsn. *mp* *ff*

Hn. *ff* *ff*

B \flat Tpt. *ff* *ff*

Tbn. *ff* *ff*

Tuba *ff* *ff*

Timp. *ff* *ff*

Perc. 1 *ff* *ff*

Perc. 2 *ff* *ff*

Perc. 3 *ff* *ff*

Vln. 1 *rit.* *a tempo*

Vln. 2 *accel.* *tempo I*

Vla. *ff* *ff*

Vc. *ff* *ff*

D.B. *ff* *ff*

Adagio

Adagio ♩ = 48

This musical score page contains measures 45 through 48 of an Adagio movement. The tempo is marked as Adagio with a quarter note equal to 48 beats. The score is written for a full orchestra and includes the following parts:

- Piccolo:** Silent throughout the measures.
- Flute I, II:** Silent throughout the measures.
- Oboe I, II:** Measure 45 features a melodic line starting on a whole note, marked *p* (piano).
- English Horn:** Silent throughout the measures.
- Clarinet in B♭ I, II:** Measure 45 features a melodic line starting on a whole note, marked *p* (piano).
- Bassoon I, II:** Measure 47 features a melodic line starting on a whole note, marked *p* (piano).
- Contrabassoon:** Silent throughout the measures.
- Horn in F I, II:** Measure 48 features a melodic line starting on a whole note, marked *p* (piano).
- Trumpet in B♭ I, II:** Measure 48 features a melodic line starting on a whole note, marked *p* (piano).
- Trombone I, II:** Measure 48 features a melodic line starting on a whole note, marked *p* (piano).
- Tuba:** Silent throughout the measures.
- Timpani:** Measure 48 features a melodic line starting on a whole note, marked *mp* (mezzo-piano).
- Percussion I:** Silent throughout the measures.
- Percussion II:** Measure 48 features a melodic line starting on a whole note, marked *mf* (mezzo-forte), with a triangle symbol above the staff.
- Harp:** Measures 45-48 feature a melodic line starting on a whole note, marked *p* (piano), with a 4:5 ratio indicated above the staff.
- Violin I:** Measures 45-48 feature a melodic line starting on a whole note, marked *p* (piano), with a 4:5 ratio indicated above the staff.
- Violin II:** Measures 45-48 feature a melodic line starting on a whole note, marked *p* (piano).
- Viola:** Measures 45-48 feature a melodic line starting on a whole note, marked *p* (piano).
- Cello:** Measures 45-48 feature a melodic line starting on a whole note, marked *p* (piano).
- Double Bass:** Measures 45-48 feature a melodic line starting on a whole note, marked *p* (piano).

5

Picc. *mf* *f* *rit.* *3:2*

Fl. I, II *mf* 1 2

Ob. I, II *mf* 2

E. Hn. *mf*

B♭ Cl. I, II 2 *mf* 1

Bsn. I, II 2 *mf*

C. Bn.

Hn. I, II

B♭ Tpt. I, II

Tbn. I, II

Tuba

Timp. 5 *f*

Perc. I Chimes throughout *p* *mp*

Perc. II

Hp. 4:5 4:5 4:5

Vln. 1 *mf* *rit.*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

a tempo

9

Picc. *p*

Fl. I, II *a2*

Ob. I, II *1* *mp* *a2* *sfz* *sfz* *3:2* *sfz*

E. Hn. *mp* *mf*

B♭ Cl. I, II *mp*

Bsn. I, II *1* *p* *a2* *mf* *1*

C. Bn.

Hn. I, II *a2* *mf*

B♭ Tpt. I, II *a2* *pp* *p* *mp*

Tbn. I, II *pp* *p* *mp*

Tuba *pp* *p* *mp*

Timp. *f* *mp* *mf* *f*

Perc. I

Perc. II *tr.*

Hp. *mp* *mf* *f* *f* *3:2*

Vln. 1 *mp* *pp* *p* *f*

Vln. 2 *>mp* *pp* *p* *f*

Vla. *>mp* *pp* *p* *f*

Vc. *pizz.* *pp* *p* *f*

D.B. *mp* *pp* *p* *f*

13

Picc. *f*

Fl. I, II *sfz* *sfz* *sfz* *f* *mf*

Ob. I, II *f* *mf*

E. Hn. *mp*

B♭ Cl. I, II *mf* *a2* *mf* *f* *mf*

Bsn. I, II *f*

C. Bn. *mp* *mf* *mp* *ppp*

Hn. I, II *mp* *ppp*

B♭ Tpt. I, II *mf* *mp* *ppp*

Tbn. I, II *mf* *mp* *ppp*

Tuba *mf* *mp* *ppp*

Timp. *ff*

Perc. I *f*

Perc. II *suspended cymbal*

Hp. *mf* *ff* *ff*

Vln. 1 *ff* *ppp*

Vln. 2 *ff* *ppp*

Vla. *pizz* *arco* *ff* *ppp*

Vc. *ff* *ppp*

D.B. *ff* *ppp*

21

Picc. *mf*

Fl. I, II *mf*

Ob. I, II *mf*

E. Hn. *mf*

B♭ Cl. I, II *mf*

Bsn. I, II *mp* *mf*

C. Bn. *mp*

Hn. I, II *mf*

B♭ Tpt. I, II *mp* *mf*

Tbn. I, II *mp* *mf*

Tuba

Timp. *mp* *mf*

Perc. I

Perc. II

Hp. *f*

Vln. 1 *mf*

Vln. 2

Vla. *mf* pizz.

Vc. *mf* pizz.

D.B. *mf*

25

Picc. *f*

Fl. I, II *f*

Ob. I, II *f*

E. Hn. *mf* *f*

B♭ Cl. I, II *f* *ff* *mf*

Bsn. I, II *f* *mf*

C. Bn. *f* *ff*

Hn. I, II

B♭ Tpt. I, II *f* *ff*

Tbn. I, II *f* *ff*

Tuba *mf* *f* *ff*

Timp. *f* *ff*

Perc. I *mf* *ff*

Perc. II

Hp. *ff* *mf* *f* *ff*

Vln. 1 *f* *ff*

Vln. 2 *mf* *f* *ff*

Vla. *f* *mf* *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

29

Picc. 

Fl. I, II 

Ob. I, II 

E. Hn. 

B♭ Cl. I, II 

Bsn. I, II 

C. Bn. 

Hn. I, II 

B♭ Tpt. I, II 

Tbn. I, II 

Tuba 

Timp. 

Perc. I 

Perc. II 

Hp. 

Vln. I 

Vln. 2 

Vla. 

Vc. 

D.B. 

mf

mp

mp

mp

33

Picc. 

Fl. I, II 

Ob. I, II 

E. Hn. 

B♭ Cl. I, II 

Bsn. I, II 

C. Bn. 

Hn. I, II 

B♭ Tpt. I, II 

Tbn. I, II 

Tuba 

Timp. 

Perc. I 

Perc. II 

Hp. 

Vln. 1 

Vln. 2 

Vla. 

Vc. 

D.B. 

mf

37

Picc. *f*

Fl. I, II *f*

Ob. I, II

E. Hn.

B♭ Cl. I, II *f*

Bsn. I, II

C. Bn.

Hn. I, II

B♭ Tpt. I, II

Tbn. I, II

Tuba

Timp.

Perc. I

Perc. II

Hp. *f*

Vln. 1 *pizz.* *mf* *f*

Vln. 2 *f*

Vla. *pizz.* *f*

Vc. *f*

D.B. *f*

41

Picc.

Fl. I, II

Ob. I, II

E. Hn.

B♭ Cl. I, II

Bsn. I, II

C. Bn.

Hn. I, II

B♭ Tpt. I, II

Tbn. I, II

Tuba

Timp.

Perc. I

Perc. II

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

56

49

rit.

Picc.

Fl. I, II

Ob. I, II

E. Hn.

B♭ Cl. I, II

Bsn. I, II

C. Bn.

Hn. I, II

B♭ Tpt. I, II

Tbn. I, II

Tuba

Timp.

Perc. I

Perc. II

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

mf

mp

p

mp

mf

ff

mp

rit.

arco

pizz.

arco

Maestoso Tempo I

53

Picc. *ff*

Fl. I, II *ff*

Ob. I, II *ff*

E. Hn. *ff*

B♭ Cl. I, II *ff*

Bsn. I, II *f*

C. Bn. *f*

Hn. I, II *f*

B♭ Tpt. I, II *f*

Tbn. I, II *f*

Tuba *f*

53

Timp. *ff*

Perc. I *f*

Perc. II *f*

53

Hp. *ff*

53

Maestoso Tempo I

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

57 *a tempo*

Picc. *fff* *p*

Fl. I, II *fff* *p*

Ob. I, II *fff* *p* *mf*

E. Hn. *fff* *p* *mf*

B♭ Cl. I, II *fff* *p*

Bsn. I, II *fff* *p*

C. Bn. *fff* *p*

Hn. I, II *fff* *p*

B♭ Tpt. I, II *fff* *p*

Tbn. I, II *fff* *p*

Tuba *fff* *p*

Timp. *fff* *p*

Perc. I *mf* *ff*

Perc. II *fff* *p*

Hp. *f* *ff* *fff* *mp* 4:5

Vln. 1 *fff* *mp* 4:5

Vln. 2 *fff* *mp*

Vla. *fff* *mp*

Vc. *fff* *mp*

D.B. *fff* *mp*

62

Picc. *mf*

Fl. I, II

Ob. I, II

E. Hn.

B♭ Cl. I, II *mf*

Bsn. I, II *mp* *mf*

C. Bn.

Hn. I, II

B♭ Tpt. I, II *mp* *mp*

Tbn. I, II *mp*

Tuba

Timp.

Perc. I

Perc. II

Hp. 4:5

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

66

Picc. *f* *7:4* *7:4* *rit.* *3:2*

Fl. I, II *mf*

Ob. I, II *mf*

E. Hn. *mf*

B♭ Cl. I, II *mf* *mf*

Bsn. I, II

C. Bn.

Hn. I, II

B♭ Tpt. I, II

Tbn. I, II

Tuba

Timp. *mp*

Perc. I *p*

Perc. II

Hp. *mf* *4:5* *4:5*

Vln. 1 *rit.*

Vln. 2

Vla.

Vc.

D.B.

69 *a tempo*

Picc. *p* *3:2*

Fl. I, II *p*

Ob. I, II *mp* *p* *mf*

E. Hn. *mp* *mf*

B♭ Cl. I, II *mp*

Bsn. I, II *p* *mp* *mf*

C. Bn.

Hn. I, II *mf*

B♭ Tpt. I, II *pp* *p* *mp*

Tbn. I, II *pp* *p* *mp*

Tuba *pp* *p* *mp*

Timp. *mf* *mp* *mf* *f*

Perc. I *mp* *3:2*

Perc. II

Hp. *mp* *mf* *f* *3:2*

Vln. 1 *mp* *pp* *p* *f*

Vln. 2 *mp* *pp* *p* *f*

Vla. *mp* *pizz. pp* *p arco* *f*

Vc. *mp* *mf* *p*

D.B. *mp* *pp* *p* *f*

73

Picc. *f*

Fl. I, II *f*

Ob. I, II *f*

E. Hn. *f*

B♭ Cl. I, II *mf* *f*

Bsn. I, II *mf* *f*

C. Bn. *mp* *mf*

Hn. I, II *mf*

B♭ Tpt. I, II *mf*

Tbn. I, II *mf*

Tuba *mf*

Timp. *mf*

Perc. I *mf*

Perc. II *mp* *f*

Hp. *3:2*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *pizz.* *arco* *ff*

Vc. *ff*

D.B. *ff*

64

Adagio-Allegro-Adagio

♩ = 72

f

Piccolo

Flute

Oboe

English Horn

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in B \flat

Trombone

Tuba

Timpani

Percussion I

Percussion II

Percussion III

Harp

Violin I

Violin II

Viola

Cello

Double Bass

♩ = 72

5 *f* *rit.* ♩ = 60

Picc. *pp*

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. 1 *rit.* ♩ = 60

Vln. 2

Vla.

Vc.

D.B.

Detailed description: This is a page from a musical score, page 66. It contains staves for a large orchestra. The instruments listed on the left are: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion I (Perc. I), Percussion II (Perc. II), Percussion III (Perc. III), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 4/4 time. The key signature has one flat (B♭). The tempo is marked as ♩ = 60. The score includes several measures of music. The Piccolo part has a melodic line starting with a five-measure rest, followed by a series of eighth and sixteenth notes. The Flute, Oboe, and English Horn parts have five-measure rests. The B♭ Clarinet and Bassoon parts have five-measure rests. The Horn, B♭ Trumpet, Trombone, and Tuba parts have five-measure rests. The Timpani part has a five-measure rest. The Percussion I, II, and III parts have five-measure rests. The Harp part has a five-measure rest. The Violin 1 and 2 parts have five-measure rests. The Viola, Violoncello, and Double Bass parts have five-measure rests. The score includes dynamic markings such as *f* (forte), *pp* (pianissimo), and *rit.* (ritardando). There are also articulation marks like accents and slurs.

9

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

2

2

13

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

mp

pp

p

Mrb.

17

Picc. *ff*

Fl. *a2* *ff* *pp* *1*

Ob. *a2* *ff* *pp* *1* *mf* *p*

E. Hn. *ff* *pp* *1* *mf* *p*

B♭ Cl. *3* *a2* *mp* *1* *p*

Bsn. *a2* *ff* *mp* *pp*

Hn. *a2* *pp* *ff*

B♭ Tpt. *a2* *pp* *ff*

Tbn. *pp* *ff*

Tuba *pp* *ff*

Timp. *pp* *ff*

Perc. I *3* *ff*

Perc. II *pp* *ff*

Perc. III *pp* *ff*

Hp. *pp* *ff*

Vln. 1 *pp* *ff* *pizz.* *p* *mp*

Vln. 2 *pp* *ff* *pizz.* *mp*

Vla. *pp* *ff* *p*

Vc. *pp* *ff* *pizz.* *mp* *arco* *p*

D.B. *pp* *ff*

21

Picc. *mf* *p* *mp* *p*

Fl. *mf* *p* *mp* *p*

Ob. *mf* *p* *mp* *p*

E. Hn. *pp* *pp* *pp* *pp*

B♭ Cl. *pp* *pp* *pp* *pp*

Bsn. *pp* *pp* *pp* *pp*

Hn. *pp* *pp* *pp* *pp*

B♭ Tpt. *pp* *pp* *pp* *pp*

Tbn. *pp* *pp* *pp* *pp*

Tuba *pp* *pp* *pp* *pp*

Timp. *pp* *pp* *pp* *pp*

Perc. I *mf* *mf* *mf* *mf*

Perc. II *pp* *pp* *pp* *pp*

Perc. III *p* *p* *p* *p*

Hp. *pp* *pp* *pp* *pp*

Vln. 1 *arco* *p* *p* *p*

Vln. 2 *pizz.* *p* *p* *p*

Vla. *pizz.* *p* *p* *p*

Vc. *pizz.* *mp* *pp* *mp*

D.B. *mp* *pp* *pp* *pp*

29

Picc. *ff* *mp*

Fl. *mp* *mf* *pp*

Ob. *mp* *mf* *pp*

E. Hn. *mp* *mf* *pppp*

B♭ Cl. *p* *mp* *mf* *pppp*

Bsn. *mp* *mf* *pppp*

Hn. *ff* *mp*

B♭ Tpt. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. I *ff* *mf*

Perc. II *ff* *mf*

Perc. III *ff*

Hp. *ff*

Vln. I *ff* *pp* *pppp*

Vln. II *ff* *pp* *pppp*

Vla. *mp* *arco* *ff* *pp* *pizz.* *pppp*

Vc. *arco* *ff* *mp*

D.B. *ff*

33

Picc. *mf* *p* *mf* *tr* *accel.*

Fl. *mp* *mf*

Ob. *mp* *mf*

E. Hn. *pp* *mp* *mf*

B♭ Cl. *pp* *mp* *mf*

Bsn. *pppp* *pp* *mp* *mf*

Hn. *p* *mp* *mf*

B♭ Tpt. *p* *mp* *mf*

Tbn. *p* *mp* *mf*

Tuba *pppp* *p* *mf*

Timp. *pppp* *p* *mf*

Perc. I *mp* *mp* *mf*

Perc. II *mf*

Perc. III *f*

Hp. *ppp* *p* *mf* *accel.*

Vln. I *pp* *mp* *mf*

Vln. II *p* *mp* *mf*

Vla. *mp* *mp* *mf*

Vc. *pppp* *p* *mf*

D.B. *pppp* *p* *mf*

41

Picc. *mf* *a2*

Fl. *mf* *a2*

Ob. *mf* *a2*

E. Hn. *mf*

B♭ Cl. *mf* *a2*

Bsn. *mf* *a2*

Hn. *mf* *a2*

B♭ Tpt. *mf* *a2*

Tbn. *mf* *a2*

Tuba *f*

Timp. *ff*

Perc. I *ff*

Perc. II *ff*

Perc. III *ff*

Hp. *ff*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f* *pizz.*

D.B. *f* *arco*

45

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

E. Hn. *mf* *ff*

B♭ Cl. *mf* *ff*

Bsn. *mf* *f* *mf*

Hn. *mf* *f* *mf*

B♭ Tpt. *mf* *f*

Tbn. *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf*

Perc. I *mf* *f*

Perc. II *mf* *f*

Perc. III *mf* *f*

Hp. *mf* *f*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

48

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *mf* *ff*

E. Hn. *mf* *ff*

B♭ Cl. *mf* *ff*

Bsn. *f* *f* *mf* *ff*

Hn. *f* *a2* *mf* *ff*

B♭ Tpt. *mp* *f* *a2* *mf* *ff*

Tbn. *f* *f* *mf* *ff*

Tuba *f*

Timp. *f* *ff*

Perc. I *mp* *f* *mf* *ff*

Perc. II

Perc. III *mf* *ff*

Hp.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *f*

D.B. *f*

51

Picc. *mf* *f* *fff*

Fl. *f* *fff*

Ob. *f* *fff*

E. Hn. *f* *fff*

B♭ Cl. *fff*

Bsn. *f* *fff*

Hn. *f* *fff*

B♭ Tpt. *fff*

Tbn. *f* *fff*

Tuba *fff*

Timp. *ff* *mf* *fff*

Perc. I *ff* *mf* *fff*

Perc. II *ff*

Perc. III *f* *fff* *f* *ff*

Hp. *ff*

Vln. 1 *f* *fff*

Vln. 2 *f* *fff*

Vla. *f* *fff*

Vc. *f* *fff*

D.B. *ff* *mf* *fff*

53

Picc. *mf*

Fl. *mf*

Ob.

E. Hn. *mf*

B♭ Cl.

Bsn. *mf* *mp*

Hn. *mf*

B♭ Tpt. *mf*

Tbn. *mf* *mp*

Tuba *mp*

Timp. *mf* *mp*

Perc. I *mf* *mp*

Perc. II *mf* *mp*

Perc. III *mf*

Hp.

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

57

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

58

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

59

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

60

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. I

Vln. 2

Vla.

Vc.

D.B.

61 *rit.* $\text{♩} = 92$ *rit.*

Picc. *mf* *mp*

Fl. *mf* *mp*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. *mf* *mp*

Bsn. *mf*

Hn. *p*

B♭ Tpt. *p*

Tbn.

Tuba

Timp. 61

Perc. I 61

Perc. II 61 *mp*

Perc. III 61

Hp. 61

Vln. 1 *rit.* $\text{♩} = 92$ *rit.* *pp*

Vln. 2 *pp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

65 *a tempo* *rit.* ♩ = 80

Picc. *p* *pp* 1 *pppp*

Fl. *p* *pp* 1 *pppp*

Ob. *p* *pp* 1 *pppp*

E. Hn. *p* *pp* 1 *pppp*

B♭ Cl. *p* *pp* 1 *pppp*

Bsn. *p* *pp* 1 *pppp*

Hn. *p* *pp*

B♭ Tpt. *p* *pp*

Tbn. *p* *pp*

Tuba *p* *pp*

Timp. *p* *pp*

Perc. I *p* *pp*

Perc. II *p* *pp* *pppp*

Perc. III *p* *pp* *pppp*

Hp. *p* *pp*

Vln. 1 *p* *pp* *pppp*

Vln. 2 *p* *pp* *pppp*

Vla. *p* *pp* *pppp*

Vc. *p* *pp* *pppp*

D.B. *p* *pp* *pppp*

pizz.

69 *rit.* $\text{♩} = 48$

Picc. *ppp* *pppp*

Fl.

Ob. 1

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. 1 *rit.* $\text{♩} = 48$

Vln. 2

Vla.

Vc.

D.B. *ppp*

84

77 *rit.*

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Tuba

Timp.

Perc. I

Perc. II

Perc. III

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

p *mp* *rit.*

[illegible]

85

Picc. *mp* *mf* *ff*

Fl. *mp* *mf* *ff*

Ob. *mf* *f* *ff*

E. Hn. *mp* *f*

B♭ Cl. *mp* *f*

Bsn. *mp*

Hn. *mp* *f*

B♭ Tpt. *mf* *f*

Tbn. *mp* *mf* *f*

Tuba *mf* *f*

Timp. *mp* *mf* *f* *ff* *fff* >

Perc. I

Perc. II *mf* *f*

Perc. III *f*

Hp. *mp* *mf* *f* *ff*

Vln. 1 *mp* *mf* *f* *ff*

Vln. 2 *mp* *mf* *f* *ff*

Vla. *mf* *ff*

Vc. *mf*

D.B. *mf*

87

89 *rit.*

Picc. *p* *mp* *p* *ppp*

Fl. *p* *mp* *p* *ppp*

Ob. *p* *mp* *p* *ppp*

E. Hn. *p* *mp* *p* *ppp*

B \flat Cl. *p* *mp* *p* *ppp*

Bsn. *pp* *mp* *pp* *ppp*

Hn. *pp* *mp* *ppp*

B \flat Tpt. *pp* *mp* *ppp*

Tbn. *pp* *mp* *pp* *ppp*

Tuba *p* *mp* *p* *ppp*

Timp. *p* *mp* *p* *ppp*

Perc. I

Perc. II

Perc. III

Hp. *pp* *p* *mp* *p* *ppp*

Vln. 1 *p* *mp* *p* *ppp*

Vln. 2 *p* *mp* *p* *ppp*

Vla. *p* *mp* *p* *ppp*

Vc. *p* *mp* *p* *ppp*

D.B. *p* *mp* *p* *ppp*

VITA

David Cortello (b. 1959), began studying guitar at the age of twelve, and piano at fifteen. He studied classical guitar with Elias Barriero and jazz guitar with Hank Mackie; he studied piano with Heywood Hamilton, and played for many years in local New Orleans cover bands. He became director of music at St. Clement of Rome Catholic Church, in Metairie, Louisiana, in 1985; while working at St. Clement he completed his bachelor of arts degree at the University of New Orleans.

During his twenty-three year tenure at St. Clement he composed two complete masses, numerous psalms, and many original compositions and arrangements for flute, clarinet, brass quintet, handbells, and SATB choir.

Currently, Mr. Cortello is a teaching assistant at LSU and is pursuing his master's in composition as a student of Boyd Professor Dinos Constantinides.